

K S O R

Guide

TO THE ARTS
SEPTEMBER 1983



Cover by Tom Romano

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K S O R

Guide

TO THE ARTS
SEPTEMBER 1983

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301



Bassist Samantha Miller - 10



Art of Fanny Rabel - 16

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FROM THE DIRECTOR'S DESK



NPR's Drive to Survive

Public radio listeners across the country have responded to NPR's financial problems and definitively articulated their desire for a continued National Public Radio. Nationally, listeners to 99 stations pledged over 2.15 million dollars during the three-day NPR "Drive to Survive" held August 1-3. KSOR listeners pledged \$15,501 with some additional contributions received in the mail. After KSOR's out-of-pocket expenses for the pledge telephones, printing of pledge forms, postage and other related expenses, we will be sending over \$15,000 to NPR as pledge payments are received from listeners.

Among the comments received during the campaign were questions as to whether NPR should be supported because they had managed to enter a deficit position or because someone may disapprove of portions of NPR's news coverage. But most listeners took the position that the NPR programs are valuable and sought to support NPR as a total service. One Ohio visitor to our area enclosed a note with his \$52 check which perhaps overstates the matter make a point: "Tell NPR that if they go out of business I emigrate to New Zealand." In any event the question of NPR's potential bankruptcy has now been put aside.

What very much remains is the question regarding just what kind of NPR service we will enjoy in the future. Listener funds will help restore some of the programs which have been cut. But a nine-million dollar reduction (since March) in the NPR budget has eliminated more programs than can be restored from the funds pledged in August. But it's an important start.

With NPR's potential bankruptcy now successfully addressed, some issues still remain on the table. Some listeners, and some public radio figures, have conveniently

assigned the responsibility for the financial debacle to former NPR president Frank Mankiewicz. It's an oversimplification and visits an unfair burden on Mankiewicz. The matter is perhaps best stated by John Perry, manager of WKSU (Kent, Ohio) in that station's July program guide.

"If anyone is in the mood to shovel out blame then I guess the members of the NPR Board should hold out their baskets as well. When Frank asked for creation of an executive position to oversee finances, the Board said it wasn't necessary. They were wrong. The Board also failed to look realistically at the budget....They also failed to demand and get answers to financial questions they asked...or should have asked.

"One can easily extend the guilt trip right back to the station managers...who elected the Board and, thinking our work finished, relaxed. We did not keep our collective noses into what should have been our collective business. When we finally did, it was too late."

The bitter disagreement between NPR and CPB prior to the conclusion of a loan agreement itself gives evidence of serious division within public radio over NPR's role. And this column has already extensively discussed other aspects of the internal disagreements within public radio that figure in this matter. Both NPR officials and CPB should note the messages received from listeners and Congress during this episode and be instructed by the people we all serve. A clear signal to NPR and its member stations has been sounded by listeners who, in the doldrums of summer, cared enough about NPR to pledge at generally increased levels over the normal Spring and Fall fundraising campaigns which stations conduct. Clearly, listeners want NPR restored to health, want programs back on the air and expect stations to support these objectives.

These internal problems must now be explored and addressed if NPR is to return to the condition that listeners clearly desire.

In many respects with the fundraiser now successfully concluded the task has just now begun.

Ronald Kramer
Director of Broadcast Activities

You're invited to attend a meeting on the Coast of the KSOR Listeners Guild Board of Directors and Regional Representatives. See page 41 for details about time and place.

Friday, September 23, 1983

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503) 482-6301.



A translator story

Grass Roots Triumph

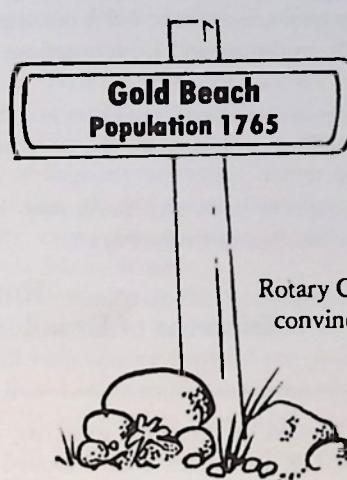
by Gina Ing

Port Orford. Population 1170. That's how the sign read. What the township sign didn't say, the headlines did. Unemployment of those 1170 was at 14.8 percent—double that of the nation. Port Orford was typical of the coastal towns in that respect. Lumber companies up and down the coast were closing or laying off employees. The economy of each community was in a mess because so many of the businesses were dependent on the ailing timber industry. Government jobs were also fewer because of budget cutbacks.

I swallowed hard a few times and asked the small Port Orford group to raise *only* \$1,500 to match federal funds for a translator to beam public radio KSOR to their small coastal town. That's more than a dollar for every soul in the town, I thought. I hastened to add that 28 miles away, Gold Gold Beach (population 1765) had to raise \$2,000; and farther south, the Brookings (population 3370) goal would be \$2,500. That's how we had decided to split the \$6,000 needed to bring public radio to the three major populated communities of Curry County.

"Doesn't seem equitably split," they told me. But one thing was certain: they had waited a long time for public radio. Now it was time to go to work. Humbug Studio, a gift shop on the main street, owned by Alan Mitchell, was to become the focus of the

fund raising campaign. And retired Eleanor Plamondon, just a few blocks away, would chair the small committee and keep its records on her Apple computer. Alice Pearson would donate use of the copier at her Battle Rock Motel. Charlie Quillan held the key to a Rotary Club presentation and would serve wine by the Pacific when fundraisers needed their souls refreshed. The planning began.



On to Gold Beach, where a small core of Rotary Club members convinced the group it should be the official fund raisers for their community.

Western Bank president Marion Wilhite, school superintendent Edsel Colvin, Rod & Reel Restaurant owner Red Powers, and *Curry County*

Reporter editor Bob Van Leer volunteered to organize the fund raising events.

In Brookings, where Julie Fitzgerald Ross wondered which would take place first, the birth of her first child or celebrations of a successful fund drive, she was to be assisted by retiree Joan Heavey, who longed to hear public radio something like what she'd lived with in Canada.

Back north to Jack Brookins, president of Southwestern Oregon Community College. It is a more populous county, but one which was also in the process of voting for increased taxes for the college budget. How could Brookins ask for a property tax increase for his college, negotiate labor contracts with his classified staff and faculty, and at the same time ask those same people to make contributions to a public radio translator fund. The Coos Bay port was deserted. Even foreign markets weren't buying timber, so shipping had nearly stopped. But he was ready to mount the campaign.

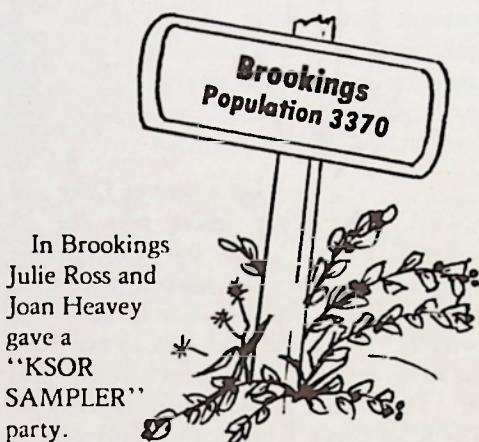
Just one trip down that beautiful 100-mile stretch of Oregon coast was all I needed to know what I must tell each group. "I can't raise a dime in your town, but you can do it. I'll give you materials about the station and help you with presentations . . ." It had to be a home town, grass roots effort, I realized. And so in July 1981, it was born:

The South Coast Chapter of the KSOR Listeners Guild

And it thrived because of its people. "Where the West Begins" is the slogan on the Curry County information booklet. The attitudes of these Curry County people made me think it should read, "Where the **SPIRIT** of the West Begins!"

They took the pamphlets, the postcards, the sample program guides, and the gold-stamped certificates, and went looking for Charter Members. They wrote personal letters, made phone calls, and called for me to come and bring slide-show presentations for Chambers of Commerce meetings and Rotary clubs. They made presentations. The Soroptimists heard about KSOR—the Elks, the Newcomers, the Granges. Phone calls every few days brought news of a few more donations.

The Port Orford Christmas Bazaar has to do it, they decided. Even though unemployment now topped 20 percent. Alan Mitchell closed Humbug Studio for the day. Eleanor collected several hand-made items for a drawing: a baby quilt, scarf, wire sculpture, oil painting, plus a KSOR T-shirt. But the real clincher: each new member would leave the KSOR booth eating a slice of chocolate torte from Madelaine's Cafe! The Port Orford bazaar booth brought in about \$800 to top their goal by nearly \$200. Eighty folks had been part of the drive that totalled \$1,686.



In Brookings
Julie Ross and
Joan Heavey
gave a
"KSOR
SAMPLER"
party.

Each
room featured

a type of KSOR program,
with cassettes playing, posters
displayed, and bread sticks shaped
to read "KSOR." The high school
Rainbow Girls raffled turkeys at Thanksgiving.
An ad in the local paper thanked
donors and invited more. It was clipped
and sent with Elmer Rapraeger's personal
plea to friends, adding several donations
totaling \$400. Just days before the translator
began broadcasting, Mr. Rapraeger's personal
obituary read, "The fund drive for KSOR
radio was a more recent project . . ." The
Chetco community foundation which started
the fund with \$500, completed it with \$241.
Still more donations brought the Brookings
grand total to \$2,641. And Julie's baby,
Adam, was six months old.

A Sunday afternoon winetasting in Gold Beach got the Rotary Club drive off to a rousing start. The wines and cheeses inspired donations of \$900. More came in from personal contacts, and soon the account read \$1,300. A chicken feed had to be cancelled. But the Gold Beach Rotarians were determined not to be the last on the

coast to raise their goal.

They called in the experts: elementary school students from Riley Creek School. They went out in force one Saturday with a determined message:

for only \$2.50,

you get a liter of Coke and KSOR! The group leader says the 35 students learned that the townspeople wanted both. They also learned there were homes which actually didn't have the two-fifty. What the heck, "You can have the Coke anyway." Their generosity paid off. They raised \$924.84, netting \$735.34. The Riley Creek School community project brought the translator fund over its goal, and a "Charter Membership" certificate to their school. The fund was at \$2,035.

In Coos County, Jack Brookins juggled his college budget, negotiations with his faculty and classified personnel, got the Fall Term underway, and rallied several local organizations to support the KSOR fund drive. But not in time for what he had promised: KSOR by Christmas. Undaunted by high interest rates, Brookins made his way to the bank and came away with a \$7,000 loan and a Christmas present—the bank donated an amount equal to the interest! With KSOR on the air by December 23, six community groups (at their cost) readied their invitations for an early February winetasting. The town turned out to show its appreciation. The winetasting at the Thunderbird (with space,

wines and cheeses donated) netted \$2,000 in three hours. Even though the official unemployment rate was at 22.5 percent, more donations came in the mail and the repayment fund reached \$3,000. Not one to quarrel with success, Jack Brookins got ready for another winetasting—this time at the Inn at Face Rock in Bandon.

And even though its public relations director, Doug Mahurin, lives in a spot where the terrain blocks KSOR's signal from his radio antenna, Weyerhaeuser made a \$3,500 grant to complete the Coos County fund drive.

Our engineer scrambled to keep up with them! The Coos Bay translator hummed along without problems. But in Port Orford, the KSOR signal interfered with TV soap operas. Off it went. An application to the FCC requested a frequency change. Finally, the authorization came through. A storm toppled the antenna. Strengthened, it went back up. And the Gold Beach translator waited months for resolutions to technical problems, but finally a determined group of people decided how they could be resolved. Even the FCC acted in favor of listeners with a quick authorization to turn on the signal.

The letters and calls came in every day from the coastal towns. "*All Things Considered*" is a little Eastern-oriented, but we want it anyway. The classical music is a godsend. The jazz refreshing. Get rid of this. Get more of that."

I fell in love with the coast and with the people who tirelessly raised money—more than they had to, more than they thought they could—in the face of the worst odds in years. Their efforts, their enthusiasm, their involvement of the retired, the elementary school students, the high school students, community organizations. Even many unemployed often donated something. After all, as the Riley Creek School kids put it: "Coke goes better with KSOR."

*You're invited to meet with the KSOR Listeners Guild Board to honor the individuals who made this story possible. Coast meeting Friday, September 23
For details, see pages 40 and 41*

Eudora Welty



Several months ago on NPR's All Things Considered, critically acclaimed author Joan Didion read excerpts from her recently published memoir, "Salvador." Enthusiastic audience response prompted ATC to continue inviting America's outstanding writers to read selections from their works. Most recently, Pulitzer Prize-winning novelist Eudora Welty offered a reading from several of her short stories, and shared her views about writing and today's authors with ATC host Susan Stemberg.

Stemberg: Jackson, Miss., is Faulkner country, but it is also the world of Eudora Welty, whose writings made the region come alive in short stories and books: "The Robber Bridegroom," "Delta Wedding," and the Pulitzer Prize-winning "The Optimist's Daughter."

Eudora Welty doesn't mind being called a southern writer because, she says, "to write truthfully, you need a strong sense of place." What she does mind is being asked how she feels about being a woman writer.

Welty: I do write and I am a woman, but that doesn't mean I have to stick to my own sex or stand on a platform and speak about what women should do and say. I'm writing fiction about human beings, and I think if you are going to be a writer . . . you need to enter into the mind and skin of any other human being —old, young, black, white, child, man, woman. You ought to be able to feel what the character feels.

I find that many people nowadays don't really make the distinction between fact and fiction. I think they think everything is fact.

Stemberg: Do they lose something by that?

Welty: Yes, I think they miss the act of fiction . . . They don't read enough to know the difference between something that is being imagined for the sake of a story and an expression of some inner feeling. I think it's just a confusion between fact and fiction.

Stemberg: Does it mean there is a certain lack of respect for the work of the imagination?

Welty: I don't think so. I think it's lack of familiarity with it.

Stemberg: Does it sadden you that there is that lack of understanding?

Welty: It does sadden me because I think about what they miss. They miss reading. You know, a lot of them have never read at home. A lot of people who want to write have never read anything. I say, "What do you like to read?" "Well, I don't read," they answer. I say, "How can you like the form of a novel or a short story if you never enjoyed it anywhere? What made you want to write? What made you want to write it?" Self expression, I think, must be the answer.

Stamberg: It's not enough, though. Is it?

Welty: It isn't enough. No.

Stamberg: Did you, in growing up, listen to stories that your parents knew?

Welty: Yes, I used to hear stories in my mother's family home in West Virginia. It was such a treat when I listened to family tales up there. We also read a lot in my house, and I was always read to as a child. I owe a great deal to that.

Stamberg: It's so wonderful to get the rhythms of it, especially with the southern accent. There is something very wonderful in the timing, the phrasing and the pauses.

Welty: That's what you listen to as a writer. That's what you try to convey.

Stamberg: Do you do that as you're writing? Do you hear the voices in your head?

Welty: Yes, I do. I think there's something in cadences and rhythms, in when you breathe and when you pause that marks a location. I found that out—at least, I found out that I was on the right track—from reading Faulkner because he could do that. None of this nonsense about spelling things without g's. That's so boring.

Stamberg: Do you think it helped you as a writer, putting those good rhythms and cadences and good language into your head as a child?

Welty: No doubt, I don't think anything is ever wasted. Neither do I think it hurts you to read trash because I grew up reading things like "Bobby Brown and His Sister Sue at Camp Rest-A-While." That didn't do me any harm. I also read good things. I read everything. But I think just to feel the word enter into your soul is the thing that starts . . . it kindles something. ■

REVIEW

by Barbara Ryberg

The Optimist's Daughter

Eudora Welty

RANDOM
HOUSE

Pulitzer
Prize
Winner

Eudora Welty knows how to concentrate on the complexities of human relationships and to isolate them in a community or family structure. *The Optimist's Daughter* is just such a story.

The novel opens in a New Orleans hospital where Judge McKelva is about to undergo eye surgery. His daughter, Laurel, the protagonist, flies from her design job in Chicago to be at his side. The story develops after the judge dies and Laurel is left face-to-face with her father's new wife, Fay.

It is up to Laurel to return to the family home in Mt. Salus, Mississippi, with the judge's remains. This marks the beginning of

Laurel's odyssey into her own and her family's past, to discover what becomes for her ". . . the sum of everything worth knowing." No such journey begins for Fay, whose reaction to her husband's death is to ask, "Why did he do this to me?"

Fay comes from a Texas Baptist background—the kind of people her mother described as ". . . clustering just as close as we can get." That comment, thrust into the Presbyterian decorum of the McKelva social circle, rather than calling forth an image of civilized intimacy, produces one of a pack of tail-wagging mongrels. Of Fay's family, gathered in the McKelva living room, waiting for the funeral to begin, Laurel thinks, ". . . They might have come . . . out of all times of trouble, past or future—the great, interrelated family of those who never know the meaning of what has happened to them."

Laurel's description of Fay's family may seem harsh, but Welty has her character deliver it in a spirit of explanation, rather than of judgement. It is Laurel's way of separating herself from what is alien.

Laurel thinks she knows what is happening to her, but Fay's presence forces her to probe why her father would marry such a person. Laurel's determination wavers, understandably, and she is unable to keep from remembering the circumstances of her mother's death, or her mother's condemnation of her father, calling him ". . . liar . . . coward . . ." from her deathbed, and then holding his hands to ". . . help him bear it."

For Laurel, an only child, who grew up loving the sound of her parents' voices reading to one another, accustomed to books and music and poetry, the sight of her parents' marriage bed transformed by Fay into a sea of pink satin, comes as a shock. Then when Laurel hears friends say how much her father "doted" on Fay, a part of her father's character heretofore unknown to her lunges forward and demands examination.

Laurel skirts that demand, preferring to concentrate on her immediate place inside the dilemma of death and past and future.

After the funeral Fay returns to Texas, to snuggle close with her family, instinct perhaps guiding her away from the cool scrutiny of Laurel.

Laurel visits friends, tours the rooms of her old home, tends the garden and tries to put in perspective the difference between her mother and Fay, concluding that any rivalry between the two would have to be ". . . the rivalry between too much love and too little."

Herself long a widow, Laurel speculates on how her own marriage might have turned out, had her husband survived the war. She meets with her bridesmaids whose presence tells something of the continuity of life in Mt. Salus. Similarly, friends and neighbors gather 'round. Her mother's Garden Club brings pies and bouquets; neighbors tidy the kitchen, cloaking these gestures of friendship in the southern dialect, which invites reading between the lines. Indeed, there is much use of euphemistic language in the novel, and the title is no exception. One cannot but wonder if "optimist" isn't a nice term for coward, or more generously, merely a polite way to describe the judge's denial.

Laurel struggles with her memories, and like most people, seeks forms or objects to represent them. She opens drawers, cupboards, reads old letters, only finally to eschew this kind of support. She remembers how her husband, a young architect before the *kamikaze* claimed him, explaining to her that it is the creation of the object that counts, not the object.

It is in this spirit that Laurel finally reflects on the meaning of memory, deciding that it resides ". . . in the heart that can empty but fill again, in the pattern restored by dreams." Laurel returns to Chicago empty-handed, leaving the reader to decide how much, if at all, the experience may change her.

Barbara Ryberg is an Asbland freelance writer and a regular contributor to the Guide.

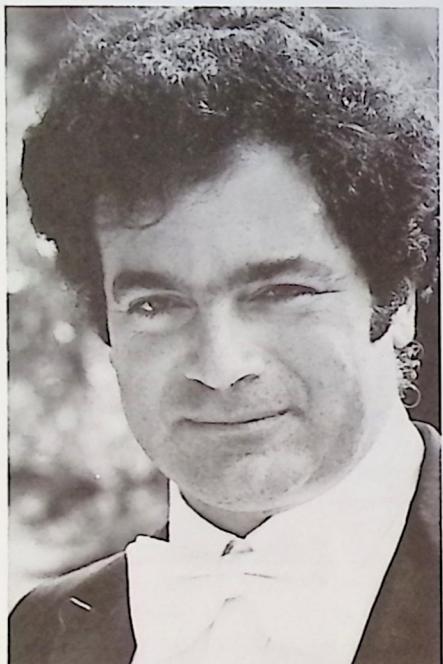
Who is a Symphony?

by Susan Spady

Someone not on vacation...within earshot of the telephone...willing to talk about it. One by one, Susan Spady was able to reach someone from each section to give Guide readers a verbal sample of the dedicated people who are the Rogue Valley Symphony.



Pat Hatfield, who has been playing violin with the Rogue Valley Symphony Orchestra for the past seven years, also quilts—using fabric, color and form to create a single layer of pieced fabric.



Conductor, Yair Strauss
10/KSOR GUIDE/SEP 1983

This is then stretched with the backing and batting, ready for the tiny hand stitches. "And when you quilt it," Pat says, "you get an entirely different dimension."

Yair Strauss's baton, as he begins his fourth season with the Rogue Valley Symphony Orchestra, is like the quilter's needle creating dimension with its intricate stitches. The score he works from is the chosen form or design; the musicians are the fabrics and colors. And those musicians delight not just with sound, but as a human patchwork bearing the patterns of diverse livelihoods and interests.

Although some are professional musicians, many as teachers in local schools, others work full time in capacities as varied as computer programmer, social worker, and booking agent. Many are students at SOSC or in local public schools. Several moved to the Ashland area so that they could play in an orchestra during their retirement years. And some manage to meet the demanding rehearsal and performance schedule even with young children at home.

Pat Hatfield will be driving from Grants Pass to attend the 33 rehearsals this season, bringing several riders in her station wagon, including violinist Darren Grady, a junior at Central Point High School. As in any orchestra, the violins dominate, filling at least 20 of the 70 chairs. With their cousins the violas, cellos, and string basses, they form an easy majority. This nepotism is not to be discouraged, for the strings comprise the mainstay. And they will be challenged to the fullest this year, Maestro Strauss comments. Especially difficult is the last movement of



Pat Hatfield

for Violin and Cello, and the exposed violin in Richard Strauss's *Death and Transfiguration* (both May program).

Lisa Matlock, a 1982 graduate of Medford High School, welcomes the challenge. She began playing violin with the Orchestra while still in high school and says it has "Expanded my abilities . . . it stretches me musically. It's really fun to play in the orchestra with my high school teachers, and get to know them personally and professionally."

Lisa's orchestra director at Medford High, Larry Stubson, plays violin with the Rogue Valley Symphony "so that my students know I can do something besides yell at them. A music teacher should prove his worth to the community," he adds. Stubson does that at least once a week during the school year when he conducts the Southern Oregon Youth Symphony. He founded this orchestra and volunteers time

to it so that musicians such as Darren Grady, who attends smaller schools, can experience an orchestral setting.

Samantha Miller, currently the youngest regular member of the Rogue Valley

Schubert's 7th Symphony (April program) with its "tricky fast bowing" the Brahms Double Concerto

Symphony Orchestra, was the principal string bass in Stubson's Youth Symphony last year at age 13. Her teacher, Peggy Greuling (violinist with the Orchestra), suggested that she play before Strauss to learn what she should be working on, so that eventually she could audition. She did so, and to her surprise, Strauss told her she was ready to begin. An eighth grader, she had been playing string bass since age 10 when Peggy Greuling persuaded her to make the switch from violin. Samantha has been milking goats since age six and riding horses since babyhood, and at five feet, eight and a half inches, has no trouble handling the cumbersome instrument.

Samantha and Darren have more in common than their orchestral activities: both live on farms, Darren with 50 chickens to provide eggs for his eight member family, including his brother Matt, who plays cello with the Rogue Valley Symphony. Both have chores which can conflict with their musical and athletic schedules. Darren's basketball commitments cut into the symphony season; Samantha juggles music with basketball and Wranglerettes.

And both play in the Siskiyou Chamber Ensemble, with their peers in age, Alex and Andrew Fowler, and Jenise Johnston. Jenise harkens from Etna, California, plays viola with the Orchestra, also plays harp, and is one of 12 musical children. The ensemble performs for weddings and other functions, "and we even get paid a little," says Darren.



Samantha Miller



That this young talent proliferates in a supportive environment is obvious. Peggy Greuling teaches violin in the Ashland public schools with the philosophy that talent comes from environment rather than ability. She employs the renowned Suzuki method of imitative learning (similar to a baby learning its mother tongue). In July Peggy traveled to Matsumoto, Japan for an international conference of Suzuki teachers, and observed this method's success with children as young as two years. When the violinist retires from the school system, she plans to



Peggie & Herb Greuling

teach pre-school children; and then the Rogue Valley Symphony Orchestra should have a back-up string team for 15 years hence.

Testimony to her teaching philosophy, Peggy Greuling grew up in a musical environment. Her mother was a Vaudeville pianist—and then married an Air Force musician whose father conducted a band during his childhood. After 24 years of musical service, Herb Greuling retired to Ashland to play clarinet and related reeds in the Rogue Valley Orchestra, the SOSC band (he graduated in 1975), the Ashland City Band, and the Shrine Band. "It's an obsession," he says. "You have to do it til your teeth fall out and your fingers fall off. It's a cultural addiction."

"But Peggy is the real musician in the family. She plays saxophone in the Orchestra." A violinist playing saxophone? Yes, and nine other instruments. In October she will abandon her violin to wail on sax, as the Orchestra performs a Gershwin piece for its pops concert.

The pops program employs the full orchestra on all pieces, says Strauss, with "difficult licks" for the winds. In fact, the winds will be busy all season. The reduced, classical sized orchestra for the January concert puts pairs of oboes, clarinets, and bassoons in the spotlight for Beethoven's 8th; the Schubert 7th features long clarinet and oboe solos; the flutes are challenged in Death and Transfiguration.

Strauss has evoked increasingly sophisticated performances every year from the musicians. Partly this becomes possible as new talent filters into the community.

Chuck Mason, director of an award-winning band in Hoquiam, Washington, for 24 years, moved to Medford over a year ago. As quickly as he opened Mason's Band Instrument Repair in the basement of Mountain Music, he joined the Rogue Valley Symphony as a "utility infielder," playing contra bass clarinet, bassoon and sax. Cecil Grimes, computer programmer for Harry and David, is beginning his fifth year in Medford and in the Orchestra. He brings 17 years' experience on bassoon with the Vallejo Orchestra in California, 12 years with the Napa Orchestra, and a love for his instrument's "incredible range, from lyrical expression to clowning."

Of course, long-time members who have matured musically over the years form the foundation for this growth. Among the winds, Pat Collins has been with the Orchestra since its tadpole stage, before the present concertmaster, Frederik Palmer, began directing in 1967. A substitute music teacher in the public schools, she also gives private lessons in clarinet, oboe and sax. She balanced almost two decades of Orchestra involvement with raising a family, and now finds time for sailboat racing with her husband.



Sherril Kannasto joined the orchestra as a SOSC freshman playing flute in 1971. Since then she has travelled to Boston to earn a Masters in Early Music, played renaissance wind instruments and sung in the Shakespeare Festival green shows for six seasons, played piano for last season's Festival production of "Matchmaker," and taught flute lessons. "The demands of the conductor have brought technical and musical challenges. We're playing music we never thought of doing," Sherril says, laying a huge portion of the credit on Maestro Strauss, where it belongs. Strauss admits new members only by audition, and knows how to extract the best from them once they are "in."

To free the conductor to put forth this kind of effort, the Orchestra hired its first professional manager four years ago. Phebe Kimball, flutist, served in this capacity as a volunteer before the part-time position was created. She administers the \$64,000 budget to pay artistic personnel (conductor; concert-master/assistant conductor Frederik Palmer; occasional musicians; soloists; and the regular members, who receive a modest honorarium to cover travel and babysitting expenses). This consumes two-thirds of the budget. Concert production is also her department, involving hall and truck rentals, and purchase and rental of music. Public relations, printing, administrative costs and fund raising expenses dispense with the remaining revenues, about one third of which come from ticket sales and the remainder from private and corporate donors.

Phebe's office is in the SOSC Music Building, the Orchestra being a part of the college, as well as a full-fledged community affair. SOSC students can receive credit for their participation, and the college accordingly pays part of the conductor's salary plus some music. SOSC also makes available rehearsal space, a concert hall, percussion and other equipment, and use of the orchestral music library.

Larry Hudson has taught band at McLaughlin Junior High for nine years, and has played trumpet in the Orchestra for as long. He says, "If I don't perform, I can't teach." Perform he does, with the Silver Coronet Band, the Bard's Brass Quintet (an ensemble

started by and including Orchestra members), and in solo recital. This fall he plans a recital at SOSC featuring a contemporary composition for trumpet and "seven virtuoso clappers."

The trumpet, he comments, has been treated variously throughout musical history. In the baroque period it starred as a solo voice, while in classical literature it was relegated an accompaniment, or choral, role. Classical fanfares were rare, and only three solo pieces (concertos) were written for the instrument. Romantic through 20th century music features solo fragments.

The trombone's symphonic role is even more humble. Sean Donnan, a geology major at SOSC, finds himself ready to raise his horn at the 76th measure of an 80 measure rest, only to hear the conductor say, "Let's take that over." But when the brass section does play, it is "on the spot." Counting is vital. Symphonic trombone music may be written in tenor or alto clef, rather than the usual bass, requiring mental work from the musician. Donnan has fewer rests to count when he plays in the Ashland City Band where he consorts with numerous Orchestra musicians.



Terri Henderson was exposed early to French Horn: both her mother and grandfather played it. She took up the instrument in third grade, performing with the San Diego Youth Orchestra; she also teaches music part time at Rogue Community College and performs with the Bard's Brass Quintet, the Ashland City Band, and the Rogue Community College Band.

Early horns were valveless, she comments. All notes were produced by the position of the lips, and the hand in the bell. When a change of key was needed, a tuning slide would be removed from the instrument, and a longer or shorter one inserted. Thus, much symphonic horn music is not written in the key that a modern three- or four-valve horn would play it, requiring a contemporary musician to transpose.

No symphony orchestra is complete without a tuba, as Tubby the Tuba professes.

N. Tripp



Phebe Kimball

Michael Knox, who counsels post-traumatic stress victims at the Veteran's Administration Domiciliary, still has his childhood recording of Tubby.

Knox began playing trumpet in the Medford schools as a fourth grader, switching to tuba

after one semester. During his years at SOSC he began playing with the Orchestra. A couple of years ago he found his "homecoming" when performing Tubby for a children's concert at Medford High.

Although the tuba is almost always assigned rests and "oompa's," these pose challenges: often pitch and expression must be enticed from a "stone-cold horn." Knox, active in the Bard's Brass Quintet and many other groups, plays in the Orchestra for "the incomparable joy of making good music. There's nothing," he insists, "like being in the middle of an orchestra that's going *tutti!*" (*Tutti* is the Italian term for all musical forces playing together.)

When the orchestra does play *tutti*, the percussion provides the finishing touch. Hal

G.P. Courier



Davis is a postal worker beginning his third season. "We can sit back and listen during the rests," he says, "but at times we have more than we have hands for." The Gershwin number in the pops concert will be one of those times. Davis plays with the City Band and the Silver Coronet band, and occasionally rocks out with more contemporary groups.

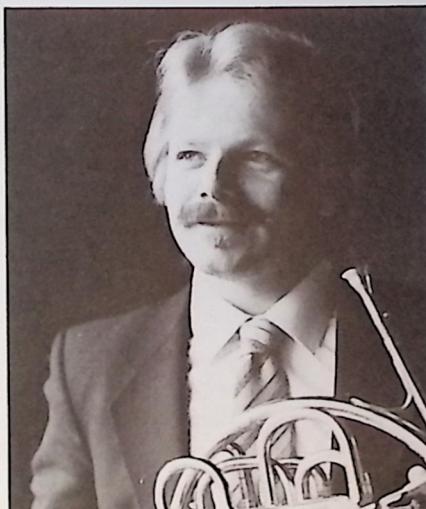
For the population from which it draws, the Rogue Valley Symphony Orchestra assembles an astounding variety and caliber of musicians. The members are bursting with enthusiasm not only for the camaraderie of the Orchestra, but for the musical excellence it requires of them. They, and the community, will be treated this season to an array of guest artists, a phenomenon whose appearance can inspire musical bodies to transcend themselves.

Paulena Carter will perform Tchaikovsky's First Piano Concerto on the November program, returning for her second guest appearance with the Orchestra. Paulena has enjoyed a long and prodigious career as concert pianist, including national broadcasts in the heyday of radio. She and her husband raise and breed livestock in Rogue River.

In February, William Coffendaffer will return to his native ground to perform Mozart's Horn Concerto No. 2. Coffendaffer graduated from Medford High School in 1975, and then studied horn and chamber music at the Royal Flemish Music Conservatory in Belgium where he graduated



Paul Cheifetz



William Coffendaffer

with distinction. He is now solo horn with the Northwood Symphony Orchestra of Michigan. In addition to the Mozart he will perform Britten's Serenade for Tenor, Horn and Strings, with James Stanard, tenor.

Neil Wilson, baritone, joins the Symphony in April for Mahler's Songs of a Wayfarer, and two songs from The Youth's Magic Horn. Wilson, previously of the U of O music faculty, sang with the Salem Symphony when Maestro Strauss conducted there.

The final program features violinist Carol Sindell and cellist Hamilton Cheifetz, members of the Florestan Trio of Portland

State University. Cheifetz is well loved by the Orchestra and its audience, having appeared with the Orchestra three times in recent seasons.

Each of the Orchestra's five concerts will be performed in Grants Pass, Medford and Ashland, bringing the area's best musicians to each community's doorstep. If the past few years are any indication, this year the Rogue Valley Symphony Orchestra will fly through the musical spheres on its amazing technicolor dream quilt.

Susan Spady, a writer of poetry and children's literature, also teaches beginning piano.

1983-84 Season

Pops Concert

Elgar
Pomp and Circumstance
Marches No. 1 and No.4
Rodgers/Bennet
Slaughter on Tenth Avenue
Gershwin/Rose
Ob Kay; Funny Face
Bernstein
Fancy Free (Ballet)

Oct. 4 - Grants Pass
Oct. 6 - Ashland
Oct. 8 - Medford

Concert 2

Elgar
Cockaigne Overture
(In London Town)
Tchaikovsky
Piano Concerto No. 1 in B-flat Minor
Paulena Carter, Piano
Franck
Symphony in D Minor

Nov. 8 - Ashland
Nov. 10 - Grants Pass
Nov. 11 - Ashland

Concert 3

Mozart
Horn Concerto No. 2 in E-flat Major
William Coffendafer, Horn
Britten
Serenade for Tenor, Horn and Strings
James Stenard, Tenor
William Coffendafer, Horn
Beethoven
Symphony No. 8 in F Major

Jan. 3 1 - Grants Pass
Feb. 2 - Ashland
Feb. 3 - Medford

Concert 4

Wagner
Prelude and Love-Death
from Tristan and Isolde
Mahler
Songs for Baritone and Orchestra
Neil Wilson, Baritone
Schubert
Symphony No. 7 in C Major (Great)

April 5 - Grants Pass
April 6 - Medford
April 7 - Ashland

Concert 5

R. Strauss
Death and Transfiguration
Brahms
Concerto for Violin, Cello & Orchestra
Carol Sindell, Violin
Hamilton Cheifetz, Cello

May 8 - Grants Pass
May 10 - Medford
May 11 - Ashland

Performance Locations: All Concerts begin at 8 pm. *Grants Pass:* The Church of Jesus Christ of Latter Day Saints;

Medford: Medford Senior High School;
Ashland: SOSC Music Recital Hall.

Mexico: Two Artists

There are many parallels in the lifestyles and work processes of Fanny Rabel and Susan Ocampo, but ultimately each woman's artistic production exemplifies diverse ends of the broad stylistic spectrum that exists among Mexico's contemporary artists. Before visiting each artist's studio in June of 1982, the three of us met together in Fanny's home, which is like a miniature art gallery and museum of Mexican folk art. During the evening's visit, it was interesting to discover many cross-cultural concerns that we shared as women and artists.

At present, both women are full-time artists, both have been previously married to artists and although Susan's children are still young, both women are somewhat free from mundane domestic concerns. Susan lives in her parents' home and in both homes the daily routine of shopping, food preparation and house cleaning is taken care of with domestic help, to the point where Fanny laughingly says, "Even my paint-brushes are washed for me."

The women also share a similar political commitment exemplified by their participation in the 1979 Nicaraguan Solidarity Exhibit. This exhibit was sponsored by Mexican artists to raise money from sales of their work to donate to the Nicaraguan people in support of their revolution against the Somoza dictatorship.

When our discussion turned to machismo or sexist discrimination, each woman voiced a similar opinion, that machismo prevailed within marital situations but it did not affect their educational development or professional participation as artists within the gallery system. Fanny and Susan both agree that in recent years, Mexican artists have been turning south to their Latin American heritage as a source of inspiration rather than to the United States or Europe. Therefore I should not have been so surprised (revealing my own cultural ethnocentrism) when neither artist had heard of Judy Chicago or the Dinner Party project.

While visiting the individual studios of Fanny and Susan, their stylistic and thematic differences became more apparent. Although both women possess an exuberant energy which is manifested stylistically through a spontaneous development of many of their images, the end result in Fanny's work is always figurative, while Susan's is abstract.



Mexico City: Fanny Rabel

by Betty LaDuke

The universal appeal of children's portraits first appears in Fanny Rabel's oil paintings with her two children as subjects. She has often repeated the theme during her 30-year art career. Although her portraits and scenes of "Inditos" or Mexico's Indian children are always a popular commercial success, Fanny has also explored a less appealing range of personal, environmental and political motifs such as those in her 1978-79 series of drawings, *Trapped*.

Rather than the images being pre-planned, the "trapped" forms seem to emerge from the spontaneous drips, splashes and mixed media stains of enamel, oil and water-based pigments on paper. In one drawing, long chains of people, as if suspended in droplets of water, reach out and cling to each other as the chains diagonally criss-cross the width of the page. The figures are formed with an underlayer of warm-toned stains over which deeper black washes are applied, followed by opaque washes which gently highlight the curves of faces and limbs.

In another drawing from the *Trapped* series, the bulky, stain-formed image of a seated female with legs widespread, dominates the lower part of the page. Held aloft are the claw-like hands which are carefully outlined in pen and ink while four heads with varying expressions are stacked like a totem pole within the body. Two heads have their mouths wide open as if crying out with rage while the other two seem resigned to their fate. The impact of this drawing is powerful as

among its many potential meanings this woman can be seen as a symbol of society or a devouring archetypal mother.

When speaking about her large 1981 oil painting, *Planners*, Fanny sarcastically comments, "Mexico plans and plans, but all plans rob money from the people and don't change anything." In this painting, she contrasts the role of Mexico's wealthy and poor by portraying a brown-robed woman sitting forlornly on the edge of the vertical 24 by 48 inch canvas (which is almost as tall as Fanny), while a



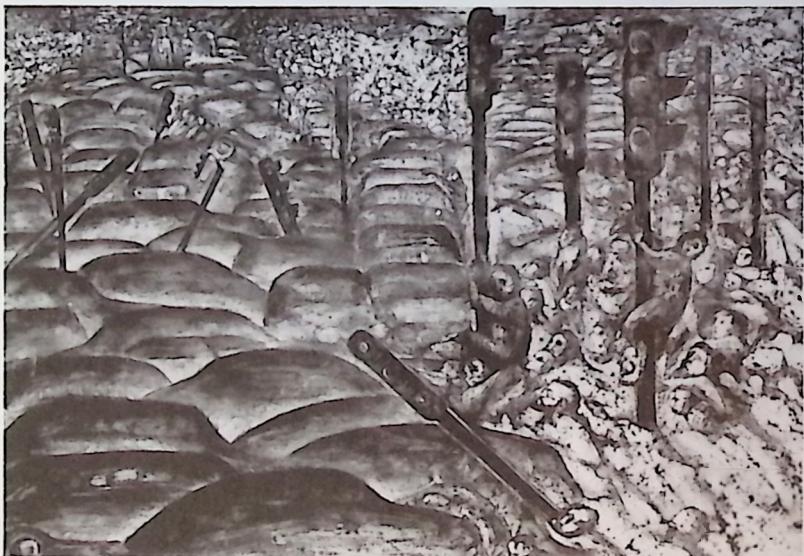
Drawing from the "Trapped" series.

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lace-gowned woman wearing a broad-brimmed and flower-trimmed hat hovers above the seated woman and presses one hand down upon her head.

Fanny, 58 years of age, is now considered one of Mexico's older, renowned artists. She was born in Poland, but since the age of 14, Mexico has been her home. Besides her artistic training in Mexico City's art school, La Esmeralda, and the Taller Grafico Popular, she studied with and painted murals under the supervision of Diego Rivera, Frida Kahlo and David Alfaro Siqueiros. Fanny is one of the few women in the male-dominated field of mural painting who has had the opportunity to design and execute five of her own murals. Her best known mural, *La Ronda en al Tiempo* or The Round of Time, featuring a large group of children with arms extended toward one another, was painted in 1964. It is seen annually by thousands of national and international visitors since it is located in Mexico City's Museum of Anthropology.

In contrast to her children's portraits and mural paintings which are stylistically more closely aligned to social realism, Fanny has always allowed room for the expression of more personalized images. In a series of oil paintings begun in the 1960's (preceding the recent series of black and white dominated *Trapped* drawings), she has used thick layers of paint allowing her intense images to arrive at the surface as if they were part of a peeled and cracking adobe wall that has witnessed the birth and death cries of endless generations. *The Immigrants*, *Fear* and *The Voiceless Scream* are some of the titles of these frightening melancholy images which transcend a specific time and location in their reference to victims: those of Hitler's gas chambers, Latin America's dictatorships, or victims of our own sense of individual helplessness. The thick and cracked appearance of the canvas surface, suffused by white and soft pale pastel colors that partially veil the deeper-toned underlayers of the figure and face forms, tempt the observer to experience these canvases tactilely as well as visually.



Painting from the "Pollution" series

Fortunately, through the years Fanny has financially been able to sustain herself through sales of her work in government as well as private galleries which have proliferated in Mexico during the past two decades. In 1951, she was also a founding member of the government-supported gallery, *Salon de la Plastica Mexicana*. She has had extensive national and international personal exhibits of her work as well as a major book publication: *The Painting of Fanny Rabel* by Enrique F. Gaul in 1968, which contains numerous color reproductions. Her work is in the collections of New York's Museum of Modern Art and museums of France and Denmark.

Fanny routinely works in her studio, a small room built above her apartment and overlooking the smog-filled horizon of Mexico City's sprawling urban growth. This view has inspired another series of paintings on the theme of *Pollution*. In one painting she

familiarly depicts in somber tones, a dense immobilized conglomeration of people and cars amidst numerous red-blinking, traffic light posts.

The poster format has been another means for Fanny and other artists to express their views on a wide variety of issues. Recently she has created a poster to publicize the 1980 disappearance of the Guatemalan writer and art critic Alida Foppa, who, because of her outspoken political views, was exiled from Guatemala in the mid 1960's. She moved to Mexico, taught at the National University, had a weekly radio program on women's issues, and continued her work as an art critic. In 1980, while risking a return visit to Guatemala to see her mother, Foppa was pulled out of a car and never seen or heard from again, becoming another statistic on the growing list of Guatemala's "disappeared ones."

Before her disappearance, Foppa reviewed Fanny's work in the Mexican newspaper *Excelsior*: "Fanny Rabel, formed within the foundation of Mexican realism, and the Popular Graphic Workshop, that is to say, within a movement that aggressively waves the banner of social realism, has managed to escape almost entirely the dogmatic expressions of this school and cross over to a lyrical style which nourishes her painting."

Fanny's published poster-portrait commemorating Foppa's disappearance exemplifies her social concerns. Rather than retreating to the security and safety of portraying picturesque images of "Inditos," Fanny has instead committed herself to giving voice to victims of past and present political repressions as well as to the portrayal of universal experiences that transcend time and cultural borders.



Betty LaDuke explores the arts wherever she travels. She finds it worthwhile to view the arts from many perspectives, including how they are affected by political and economic conditions.



Birth of a MUSEUM

by Joe Kogel

Already designated the Performing Arts Center of the State System of Higher Education by the Oregon legislature, Southern Oregon State College may soon make a name for itself in the fine arts as well.

The Schneider Museum of Art is less than a year from its groundbreaking, according to Gary Prickett, the acting Director of Development at the college. The auction planned this month should bring it one step closer. But it has been a long time coming.

The plans for the museum began three years ago, when the Southern Oregon College Foundation initiated its development program. The list was a long one, comprised of eleven fundraising goals, including the construction of an art museum.

Other big projects included establishing a substantial scholarship fund (now in excess of a half-million dollars), renovation of the Swedenburg House on campus and the addition of a new football stadium. The Swedenburg, on the National Register of Historical Buildings, will cost \$370,000 to renovate. More than a quarter of that amount was supplied by the Southern Oregon Historical Society, which will be occupying the groundfloor of the building once renovation is completed. The remaining \$270,000 was the responsibility of the SOC Foundation. "We expect to reach our goal in the next two months," Prickett says.

The football stadium required the Foundation to raise \$280,000 privately

before the state would pitch in the remaining funds to make the \$1.3 million project possible.

But the art museum will receive no subsidy from the state whatsoever. The projected cost of \$350,000 must come from Foundation sources entirely. And with the exception of the \$33,000 yet to be raised, it has.

Actually, the goal of \$350,000 had already been reached, but says Prickett, it "has been reached in volume only. Not in cash." Prickett is referring to the \$60-70,000 worth of donated art in the Foundation's possession, with another sizeable donation verified but not yet valued. Although this art could be sold to reach the goal, it has been decided that such decisions will wait until a curator has been hired. It will then be up to him or her to choose which works shall be sold and which displayed.

And so, the Arts Museum Special Events Committee, chaired by Claude-Marie Ward, is sponsoring an art auction September 25 in the Rogue River Room of Stevenson Union on the SOSC campus. Thus far, more than 75 items have been donated, most of them artwork by local artists. There is nothing valued at less than \$50.

Robert DeVoe, SOSC English professor and artist who has exhibited in San Francisco, has donated one of his paintings as the door prize for the event. The evening begins at 5 p.m. with no-host cocktails. The \$12.50 dinner commences at 6 p.m. and the auction gets underway at 7:30. Charles Morrison of Grants Pass will be the auctioneer.

Ward hopes to raise as much as \$5,000 through the auction, which will feature a dress, generations old, contributed by Alicia MacArthur. Gene Favell, owner of the Favell Museum in Klamath Falls, has donated a watercolor with an estimated value of about \$375. Generosity abounded — from artists and others who have donated items, to volunteers who are helping to coordinate it all.

Once the \$33,000 is raised, the \$350,000 will be turned over to the legislature, since private funds cannot be used to build on state property, i.e. the college grounds. Both Gary Prickett and Gloria Thorpe, a member of the board of directors of the SOC Foundation and the Chairperson of the Art Museum Committee, believe that goal can be reached before the new year. "We then put out bids to architects," Thorpe says. "Groundbreaking would take place by February."

It has been a long, hard struggle for many, many individuals.

Yet without the help of two people, the committee, in all likelihood, still would not even be close to its goal.

Florence and Bill Schneider have been active in college fund-raising and community affairs for several years. Bill is currently vice-president of the SOC Foundation.

Florence Schneider is an adjunct professor of sociology at SOSC. She is also the founder of a Student Volunteer Corps, which will commence this September. Last, but far from least, she is

the president of the College's Regional Advisory Board.

The couple recently pledged a large sum of money to the construction fund for the art museum. While they do not want to disclose the specific amount of their pledge,



*Jeanne Tyran and Sylvia Brom model turn of the century dresses.
The black satin & tulle dress will be included in the auction*

Bill made it clear that "We're essentially guaranteeing that the \$350,000 will be available when the Board of Education says, 'go ahead and build.'

"I was concerned we (the committee) weren't getting the building up. There was a lot of enthusiasm—but not money. We (he and Florence) decided to put our money where our thoughts were. We had given several smaller donations over the previous couple of years, but they needed a push over the top."

This generous gift carried with it a request that the name of the museum—formerly the Southern Oregon Museum of Art—be changed to the Schneider Museum of Art. Because of a legal ruling stating that no building on state land can be named for a living person, it seemed unlikely the state would approve such change.

However, Bill's request was not that the museum be named for himself, but rather to honor his deceased mother and father who, for their last years, lived in Ashland. The name change was approved. Now that the

legislature has approved that the building can be built with privately raised funds—and change its name—the first leg of what the Foundation envisions as an Arts Complex is nearly complete.

It is the vision of the Museum Committee that the museum will serve not only as a museum, but hopefully as a statement to the legislature of the willingness of the community to support the fine arts. With such a statement before it, the legislature may then appropriate funds in the next biennium for the completion of the complex, which includes renovation of the Siskiyou Commons as well as the building of a new block of classrooms for art instruction.

"Our hopes are that the legislature will be impressed by our having raised the funds for the museum privately," says Prickett. "I think the Arts Complex will have a high priority in the next legislature—at least I hope so."

He adds, "If we had been able to build part of the theater building on our own, we might've received funding for the rest of it sooner." It took some 30 years of lobbying



before the present theater arts complex was funded by the state.

In addition to more classroom space and a more conducive area in which to create art, the Arts Complex would contain another, smaller museum. It might also pave the way toward SOSC being able to offer a Master's Degree in the Fine Arts, something Bill Schneider would clearly love to see.

It was, after all—and still is—the Schneiders' abiding belief in the fine arts that pushed them to spearhead the drive for the museum. But there was another element involved—one which goes beyond art or interest in the arts—that brought them to the decision to make such a generous gift. It was the same place the choice the dedication of the Schneider name came from: Bill's upbringing. And, more specifically, lessons learned from his father.

"My father taught me that 'giving is an integral part of your life,'" says Bill. He adds, with a quote from Todd Kiplinger, "'The primary obligation of wealth—no matter how great—is philanthropy and community service.'"

"This is something I have been trying to inculcate to the people of the Foundation," he concludes. And, as Bill and Florence Schneider might tell you, actions inculcate louder than words.

By early August, the collection of items donated for the auction was growing rapidly. Some examples are: (left) Hand-embroidered cashmere scarf; wooden sculpture by Seri Indians; and an antique Chinese brass bowl on a brass stand.

(right) A paper on silk scroll from Taiwan, measures approximately eighteen inches wide and five feet long.



Joe Kogel is a regular contributor to the KSOR Guide.

PROGRAMS & SPECIALS AT A GLANCE

8x10 Glossy, produced by KSOR with host Alec Teague, entertains and enlightens as it explores show business: its intracacies, follies, foibles and successes. The series debuts Sunday, September 4, at 3 pm

KSOR Opera features these recordings from the KSOR library in September: "Il Matrimonio Segrete," "Falstaff," "The Magic Flute," and "Die Tote Stadt." The performances air Saturdays at 11 am.

New Dimensions explores the dangers and possible solutions to one of today's most pressing environmental issues, toxic waste, with environmentalist and author Carl Pope. The program airs Thursday, September 22, at 4 pm.

Jazz Alive! swings and his Orchestra at The special program

Library of Congress and Violin Sonatas in airs Thursdays at 2 pm

Ballads, Bards and Ireland, Great Britain air Sundays at 8:30 pm

Intrada features music Orchestra and other Tuesdays at 2 pm.

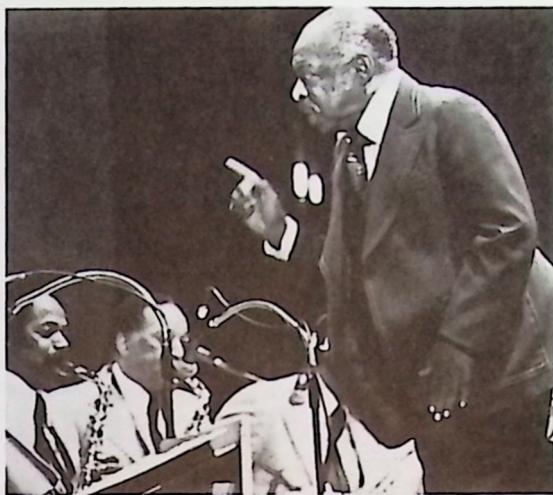
Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 AM
11:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 AM
12:00 Milwaukee Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 Sunday Supplement	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 8 x 10 Glossy	2:00 Music Mountain	2:00 Intrada	2:00 Music Mountain
4:00 Siskiyou Music Hall	4:00 About Books and Writers	4:00 Horizons	3:00 AM
6:30 All Things Considered	4:30 Arts Features	5:00 All Things Considered	4:00 Music
7:30 Folk Music	5:00 All Things Considered	6:30 Siskiyou Music Hall	4:30 AM
9:30 Jazz Revisited	6:30 Siskiyou Music Hall	9:00 Lord Peter Wimsey	5:00 AM
10:00 Weekend Jazz	9:00 Girls of the Golden West	9:30 Secret Garden	6:30 Sunday M
	Sherlock Holmes	10:00 Music from the Hearts of Space	9:00 V
	9:30 Fourth Tower of Inverness	11:00 Post Meridian	9:30 TA
	10:00 The Blues		10:00 PM

thn the inimitable Count Basie
ue: 1982 Chicago Jazz Festival.
rirs Saturday, Sept. 24 at 10 pm.

piresents sixteen of Mozart's Piano
a four-part series. The program

bigpipes offers the folk music of
and Europe. The series

ic from the Fairbanks Symphony
roups of Alaska. The series airs



The Master of Time, 'Count Basie swings on Jazz Alive!'

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
uit Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
RR News	12:00 KSOR News	12:00 KSOR News	11:00 Opera
ic from Hochen	2:00 Library of Congress	2:00 International Festival	3:00 Studs Terkel
tte to You	4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
lling the m	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
Word	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
things sidered	9:00 New Letters on the Air	8:00 New York Philharmonic	8:00 A Mixed Bag
iiyou ic Hall	9:30 Word Jazz	10:00 Jazz Album Preview	10:00 Jazz Alive!
age Radio	10:00 Possible Musics	10:45 Weekend Jazz	12:00 Weekend Jazz
Story	11:30 Post Meridian		
Meridian			

SUNDAY

*by date denotes composer's birthdate

7:00 am **Ante Meridian**

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as *Arts Calendar* and segments from *Morning Edition*.

9:30 am **Saint Paul Sunday Morning**

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

Sep 4 Cellist Yo Yo Ma and pianist Patricia Landers perform Mozart's Sonata in E Major, Opus 19; Bach's Suite No. 2 in D Minor, (BWV 1008); and Brahms' Sonata No. 1 in E Minor, Opus 38.

Sep 11 Violinist Pinchas Zukerman and flutist Eugenia Zukerman perform with pianist Marc Neikrug. The program includes Bach's Trio Sonata in G; Larson's "aubade"; Dvorak's "Four Romantic Pieces"; CPE Bach's Duet in G Major; Doppler's Andante and Rondo, Opus 25; and Kohler's "Valse de Fleurs."

Sep 18 The Sequoia String Quartet performs Bartok's String Quartet No. 4 and Schubert's Quartet No. 14 in D Minor, "Death and the Maiden."

Sep 25 Baritone Leslie Guinn joins members of the Saint Paul Chamber Orchestra in a program featuring three works by Copland: "Clarinet Concerto," "Appalachian Spring," and "Old American Songs."

Program Note: *St. Paul Sunday Morning* concludes this month. It is no longer available through National Public Radio.

11:00 am **Music in America**

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

12:00 n **Milwaukee Symphony Orchestra**

Lukas Foss conducts the 1983 concert season.

Sep 4 Violin soloist Cho Liang Lin performs Sibelius' Violin Concerto in D, Op. 47. Other works include "Canto" by Mennin, and Schubert's Symphony No. 9 in C ("Great").

Sep 11 Lukas Foss conducts the Copland Festival Concert.

Sep 18 The all-Wagner program features "American Centennial March," "Symphony, and Siegfried": Act 3 Finale. Soprano Linda Kelm and tenor Elliot Palay are featured soloists.

Sep 25 Program includes Plain's "... and gave old Joe a bone, Amazing!"; Moussorgsky's "Songs and Dances of Death"; and Symphony No. 3 in E flat, Op. 55 ("Eroica"), by Beethoven. Featured as soloist is baritone Dale Duesing.

2:00 pm **Sunday Supplement**

A series of features produced at KSOR, with profiles of composers, discussions on the arts and current events, and concerts of classical music.

3:00 pm **Alec Teague's 8 X 10 Glossy**

Writer, actor, director, producer and creator of the Shakespeare spoof "Aside by Aside," Alec Teague hosts this lively look at show business: its intricacies, follies, foibles and successes. Produced by KSOR.

Sep 4 *Actresses vs. James Bond*

Sep 11 *Directors on Actors' Egos*

Sep 18 *Actors vs. the Critics*

Sep 25 *To be announced*

4:00 pm **Siskiyou Music Hall**

***Sep 4** BRUCKNER: Symphony No. 4 in E-flat ("Romantic")

Sep 11 SWEELINCK: Allein zu dir

Sep 18 OVERTON: Second String Quartet

***Sep 25** SHOSTAKOVITCH: Symphony No. 8

6:30 pm **All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm **Folk Music**

Your host is Brian Lehmann.

8:30 pm **Ballads, Bards & Bagpipes**

Featuring the folk music of Ireland, Great Britain and Europe.

Sep 4 KEVIN BURKE The former Bothy Band member, now living in Portland and touring the US with his partner Michael O'Domhnaill, talks about fiddling and demonstrates his lively style.

Sep 11 MAJOR IRISH TRADITIONAL GROUPS A look at a variety of styles, and the in-

fluence of such groups as the Chieftains, DeDanann, Clannad, Planxty, Oisin and others.

Sep 18 Silly Wizard, Part I This popular Scots group is captured in concert, a stunning live performance recorded in 1982 and never broadcast before.

Sep 25 Silly Wizard, Part II

10:00 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Sep 4 Parallels Two recordings each of "Susie," "Sorrento" and "Just One of Those Things."

Sep 11 Future Stars Early recordings with Sonny Stitt, Thelonius Monk, Count Basie and others.

Sep 18 Ben Pollack Selected recordings from the career of the influential drummer and bandleader.

Sep 25 Altos of the '40s Recordings featuring alto sax players Charlie Parker, Johnny Hodges, Pete Brown and others.

10:00 pm Weekend Jazz

New! 8x10 Glossy



"The intrinsic value of soap opera in a computerized world" . . . "Why do actors learn lines that were written 400 years ago only to eat a TV dinner and have to yell them on a stage in the pouring rain?" "How do you get into show business?"



With these and many other questions about show biz, Alec Teague and his guests will debut this month in KSOR's newest

—and zaniest—program, 8x10 Glossy. After 25 years as an actor, dancer, singer, screen writer, playwright, director, choreographer, and producer, Alec Teague brings his expertise — and, he says, his own personal and cracked view of the arts — to the KSOR studios.



His credits run the gamit — he was a "Jet" in the movie of "West Side Story," a chorus dancer on the Ed Sullivan Show, recorded for Decca Records in London a year before the Beatles, danced

on broadway with Ruby Keeler in 'No, No Nanette,' co-starred and fought with Rudy Valle in the movie 'How to Succeed in Business Without Really Trying,' choreographed a ballet for Maria Tallchief, performed with Jimmy Durante as his double, wrote his first screenplay under the ocean in a nuclear submarine, introduced tap dancing to the Moscow Art Theater in Russia . . . the list is endless (and says Teague, just as boring). His most recent accomplishment is creation of the musical Shakespeare spoof, "Aside by Aside".

Each week, Teague and his guests will entertain and enlighten listeners as they delve into the mysteries of show business arts and crafts. Two of the subjects this month are "Directors on Actors' Egos" with guests Paul Barnes, Dennis Bigelow and Pat Patton of the Oregon Shakespearean Festival, and "Critics vs. Actors," with Anne Siegel, Zoaunne LeRoy, and Barry Kraft. Teague wants listener suggestions and questions for programs. He also invites you to give him 60 minutes and he'll give you the world . . . at least according to Alec Teague and his guests.



Sundays at 3 pm

MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like *All Things Considered*, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Ante Meridian

Classical music and jazz combined with features from *Morning Edition*, plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

***Sep 5** J.C.BACH: Quartet in G for Piano, Violin, Viola and Continuo

Sep 12 SCHUMANN: Symphony No. 1 in B-flat, Op. 38 ("Spring")

Sep 19 KHACHATURIAN: Violin Concerto

***Sep 26** GERSHWIN: An American in Paris

12:00 n KSOR News

2:00 pm Music Mountain

Music Mountain, in Falls Village, Connecticut, the oldest continuing chamber music festival in North America, presents its 54th season of concerts featuring in-residence ensemble, the Manhattan String Quartet.

Sep 5 The Manhattan String Quartet, accompanied by pianist Ann Schein, plays Mozart's Quartet in C Minor, Op. 15; Debussy's Quartet in G Minor; and Piano Quintet No. 1 by Dohnanyi.

Sep 12 Works include Quartet No. 1 by Arriaga y Balzola; Trio in B-flat Major, Op. 11, by Beethoven, and Piano Quartet in C Minor by Brahms, performed by the Manhattan String Quartet and featuring pianist Randall Hodgkinson.

Sep 19 The Manhattan String Quartet performs Beethoven's Trio in D Major; Bartok's Quartet No. 1; and Quartet in D Major by Tchaikovsky.

Sep 26 The New Arts Trio plays Beethoven's Trio in D Major, Op. 70 "The Ghost"; Brahms' Trio in C Minor, Op. 101; Trio (1982) by C. Curtin Smith; and Trio in F Major, Op. 18, No. 1, by Saint Saens.

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4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Sep 5 Luigi Host Robert Cromie interviews the author of "Vatican Banker," the story of the scandal involving the Vatican Bank.

Sep 12 Harrison Salisbury Cromie interviews Salisbury, a correspondent with The New York Times, about his autobiography entitled "Journey for Our Times"

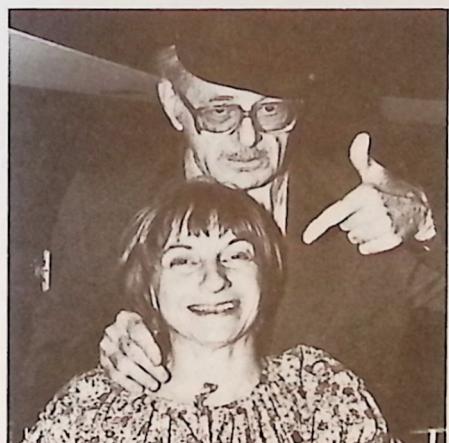
Sep 19 Marie Raghianti Author Peter Maas has recently written a book titled "Marie" concerning the woman who was instrumental in exposing the worst case of political corruption in the state of Tennessee and what happened to her as a result. Host Robert Cromie will interview the subject of this book, rather than the author, for a first-hand account of events described in the book.

Sep 26 Harry Mark Petrakis Host Cromie discusses with Petrakis his novel, "Days of Vengeance," a suspense story about Greek notions of vengeance.

4:30 pm Arts Features

5:00 pm All Things Considered

Susan Stemberg and Noah Adams co-host this award-winning news magazine.



Dramatist Norman Corwin shares a light moment with producer Connie Goldman during recording of a Labor Day Special on All Things Considered.

6:30 pm Siskiyou Music Hall

Sep 5 BEETHOVEN: Piano Quartet in E-flat, Op. 16

Sep 12 SCHARWENKA: Piano Concerto No. 2, Op. 56

Sep 19 MOZART: Divertimento No. 10 in F, K. 247

Sep 26 SCHUBERT: Sonata in A, D. 664

9:00 pm The Adventures of Sherlock Holmes

Sir Arthur Conan Doyle's legendary sleuth of Baker Street returns as NPR Playhouse presents a special encore performance of this critically acclaimed series. Produced by the British Broadcasting Corporation, these classic radio adaptations star Carleton Hobbs as Holmes and Norman Shelley as Doctor Watson.

Sep 5 The Stockbroker's Clerk Holmes investigates the mysterious circumstances surrounding a young clerk's new job—but it is too late to prevent a murder.

Sep 12 The Greek Interpreter Holmes' brother, Mycroft, appears with a mysterious Greek who relates the bizarre tale of his own kidnapping.

Sep 19 The Norwood Builder Holmes is skeptical when a young solicitor is accused of a retired builder's grisly murder.

Sep 25 The Six Napoleons Holmes pursues a harmless lunatic through London—and ends up stalking a murderer.

9:30 pm The Fourth Tower of Inverness

Only Jack Flanders can see the ghostly fourth tower of Inverness mansion, a vision that leads the young adventurer on a dangerous journey through time and space.

Sep 5 The Secret Laboratory Accompanied by the amazing Little Frieda, Jack follows another secret passage—and discovers an incredible laboratory.

Sep 12 Higher Forces at Work Laden with a sackful of nickels, Jack enters the fourth tower in search of the mysterious jukebox and instead finds the elusive Sir Henry Jowls... or does he?

Sep 19 Along the Dotted Line Sir Henry Jowls and Jack set off in a flying ship on the final leg of their quest.

Sep 26 Hit the Road, Jack At long last, Jack arrives at the mysterious jukebox. This program concludes the series.

10:00 pm The Blues

2:00 am Sign-Off

T U E S D A Y

*by name denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

Sep 6 BRITTON: Suite for Cello, Op. 72

***Sep 13** SCHOENBERG: Concerto for

Violin and Orchestra, Op. 36

Sep 20 RACHMANINOFF: Piano Concerto No. 3 in D Minor, Op. 30

Sep 27 DVORAK: Piano Quintet in A, Op. 81

12:00 n KSOR News



HOSTS OF INSIGHT.

The news of the day unfolds with unexpected richness when Susan Stamberg and Noah Adams host National Public Radio's All Things Considered. Listen as they take you to the heart of every story with a warmth and understanding that proves there's more to news than meets the eye.

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weekdays at 5:00 pm

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2:00 pm Intrada

Music from the Fairbanks Symphony Orchestra and other groups of Alaska.

Sep 6 A recital celebrating the 60th anniversary of the University of Alaska, including Bach's Toccata and Fugue in D Minor; Beethoven's Piano Trio, Op. 1, No. 1; Blanco's Concerto for Two Keyboard Instruments; and Zalmon's "From the Great Land: Women's Songs" (American premiere).

Sep 13 Choir of the North, directed by John Hopkins, performs Madrigals of Thomas Morley; Alleluia by Thompson; The Masque of Angels by Argento; Copland/Fine's Old American Songs; and Missa Brevis St. Joannis de Deo by Haydn.

Sep 20 The Fairbanks Symphony Orchestra, conducted by Jon Robertson, plays Tragic Overture, Op. 81, by Brahms; Violin Concerto in A Minor, Op. 82, by Glazunov; and Franck's Symphony in D Minor. Violinist Charles Treger is featured soloist.

Sep 27 The University of Alaska-Fairbanks Concert Band, conducted by John Duff, performs Khachaturian's Armenian Dances; Nixon's Fiesta del Pacifico; Berlioz/Safranek's Roman Carnival Overture; Byrd/Haworth's Earl of Oxford's March; and Respighi/Duker's Pines of Rome.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns, of minorities, women, children, the elderly, and other groups.

Sep 6 Ben E. King's Musical Era A profile of the popular singer, songwriter and producer, who made a successful transition from musical group leader to solo artist.

Sep 13 Papa Manteo and his Sicilian Marionettes Founder of New York's Marionette Theatre, 73-year-old Michale "Papa" Manteo, explains why he has revived the Sicilian Marionette tradition dating back to the Middle Ages.

Sep 20 Eating Latino in the Big Apple Patrons and proprietors are featured in this vivid sound portrait of New York's Latino restaurants, markets, and eating stands.

Sep 27 Black Colleges: An Educational Oasis An examination of America's black colleges: their academic and economic status, as well as their roles in developing students' full potential.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 6 RIMSKY-KORSAKOV: Symphony No. 2 ("Antar")
Sep 13 BACH: Suite in E Minor, BWV 996
Sep 20 BRAHMS: Sonata in F Minor for Viola and Piano, Op. 120, No. 1
Sep 27 STRAVINSKY: Symphony in C

9:00 pm Lord Peter Wimsey

Lord Peter begins a painstaking investigation when his sister's fiance is murdered and his brother, the Duke of Denver, is charged with the crime, in "Clouds of Witness."

Sep 6 Mary's plans to show her cousin Colin the mysterious garden are disrupted when they have a fight.

Sep 13 Mary and her friend Dickon introduce cousin Colin to the wonders of the secret garden.

Sep 20 Colin gets stronger every day but manages to hide his progress from the household staff.

Sep 27 Mr. Craven returns to Misselthwaite Manor and learns the children have discovered the secret garden—and each other. This program concludes the series.



FROM THE HEARTS OF SPACE

Tuesdays at 10 pm

Sep 6 Mary Quite Contrary The dapper detective's sister, Lady Mary Wimsey, confesses to the murder of her former fiance.

Sep 13 The Morning After Lord Peter learns that his assailant might have been his brother-in-law!

Sep 20 In a Fog After a close call on the moors, Lord Peter and his manservant become the unwelcome guests of the Grimethorpes.

Sep 27 The Barometer Falls The Duke of Denver is put on trial for murder of Captain Denis Cathcart.

9:30 pm The Secret Garden

After the death of her parents, a lonely and wilful child is sent to mysterious Misselthwaite Manor where she discovers a secret garden, and the true meaning of love. Based on Frances Hodgson Burnett's classic children's novel, this eight-part series is produced by NPR member station WHA-AM/Madison, Wis.

10:00 pm Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. Hosts Anna Turner and Stephen Hill.

Sep 6 Summerspace III Night Crickets and high summer spaces.

Sep 13 Deep Serenity Music by Stephan Micus, Deuter, Michael Stearns, and G.M. Singh.

Sep 20 Beyond the Blues Featuring music by Hovnaness, Ives, Paul Winter, Vangelis and Iasos.

Sep 27 Moorish Mystic From Catalonia to Innerspace. Music from Victoria to Los Angeles, Schawkie Roth, Bob Kindler and Richard Horowitz.

11:00 pm Post Meridian

Your late night companion, P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

Sep 7 TCHAIKOVSKY: Sextet in D Minor, Op. 70 ("Souvenir de Florence")

***Sep 14** CHERUBINI: String Quartet in F

***Sep 21** HOLST: The Planets

Sep 28 WEBER: Symphony No. 2 in C

12:00 n KSOR News

2:00 pm Music from Interlochen

Recorded at the Interlochen Center for the Arts in Michigan, this series features orchestral, choral, chamber and organ music by various visiting artists.

Sep 7 The National Music Camp's World Youth Symphony Orchestra, conducted by Anshel Brusilow, plays Symphony No. 6 in B Minor "Pathetique" by Tchaikovsky.

Sep 14 The Manhattan String Quartet plays Ginastera's Quartet No. 1, Op. 20; and Schumann's Quartet No. 3 in A, Op. 41, #3.

Sep 21 The Interlochen Arts Academy Faculty Recital, featuring pianist Charles Asche, includes Bach's Partita No. 4 in D Major; Beethoven's Sonata in F Minor, Op. 57 ("Appassionata"); and two Nocturnes by Chopin.

Sep 28 In a Van Cliburn Benefit Concert, the National Music Camp's World Youth Symphony Orchestra, led by conductor Henry Charles Smith, plays Capriccio Espagnole, Op. 34, by Rimsky-Korsakov, and Concerto No. 2 in C Minor, Op. 18, by Rachmaninoff. Anshel Brusilow guest conducts and pianist Andre Michel-Schub is featured as soloist.

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3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Sep 7 Five Late Mozart Piano Concertos, Part III Nadeau examines superlative concerti for piano by a supreme master of the genre, Mozart.

Sep 14 Five Late Mozart Piano Concertos, Part IV

Sep 21 Five Late Mozart Piano Concertos, Part V

Sep 28 Humor in Music, Part I Nadeau, with guest William Cavness, presents a gamut of humorous musical compositions by Debussy, Satie, Beethoven, Mozart and others.

4:30 pm Kidsworld

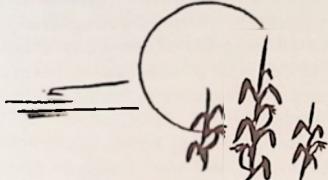
A small revolving cast of youngsters between the ages of eight and twelve join host and producer Glenda Donovan to present lively entertainment for children of all ages, based on the oral tradition of storytelling, ethnic folktales, games, riddles, dramatizations, music, original poetry, and discussions drawn from the theme of the week.

Sep 7 Kids Rights Storyteller Judith Black tells her story "The Fatal Pinch" and kids talk about their rights.

Sep 14 Dirt Jon Gilmor sings songs glorifying the state of being dirty, yea mud pies! Local cub scouts dramatize the well known fairy tale "The Five Chinese Brothers".

Sep 21 Sharing Storyteller Gail Connor reads "Stone Soup" and the kids give their thoughts on Sharing.

Sep 28 To be announced.



5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sep 7 TCHAIKOVSKY: Suite No 3 in G
Sep 14 BRAHMS: Serenade No. 1 in D Minor, Op. 11

Sep 21 STRAUSS: Eine Alpensinfonie

Sep 28 BRUCH: Scottish Fantasy, Op. 46

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Sep 1 MOZART: Violin Concerto No. 1 in B-flat, K. 207

***Sep 8** DVORAK: Serenade in E, Op. 22

Sep 15 COUPERIN: Suite, "L'Espagnole"

Sep 22 SIBELIUS: Symphony No. 3 in C, Op. 52

Sep 29 BARTOK: String Quartet No. 4

12:00 n KSOR News

2:00 pm Library of Congress Chamber Music

The Library of Congress concludes its summer offerings of chamber music with a four part series of the Piano and Violin Sonatas of Mozart, performed by forte-pianist Malcolm Bilson and violinist Sergiu Luca.

Sep 1 Featured Sonatas include: Sonata in C Major, K. 303; B-flat Major, K. 378; F Major, K. 376; and D Major, K. 306.

Sep 8 Sonatas include: Sonata in F Major, K. 377; C Major, K. 296; G Major, K. 379; and E-flat, K. 380.

Sep 15 Sonatas include: Sonata in G Major, K. 301; E-flat Major, K. 481; E-flat Major, K. 302; and A Major, K. 526.

Sep 22 Sonatas include: Sonata in A Major, K. 305; F Major, K. 547; E Minor, K. 304; and B-flat Major, K. 454.

Sep 29 To be announced.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Sep 1 Dialogue with Krishnamurti J. Krishnamurti, regarded internationally as one of the great religious teachers of all time, shares his knowledge about the alleviation of sorrow and talks about his idea that self-transformation begins at home.

Sep 8 We Can Work It Out Jordan and Margaret Paul, authors of "Do I Have to Give Up Me To be Loved By You," share a fresh approach toward maintaining a dynamic, healthy, nurturing relationship.

Sep 15 Letting Go of Dis-Ease Physician Emmitt Miller has pioneered in relaxation techniques which promote "selective awareness," empowering the patient to deal with problems at their roots. Here he tells how we can unlock the doors in our own minds, and lead healthy, happy lives.

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Sep 22 Defusing the Toxic Time Bomb The disposal of unstable, lethal chemical waste is the single most pressing environmental problem in America today. More than 58 million tons—350 pounds for every citizen—are generated each year and the EPA says that 90 percent of these wastes are disposed of improperly and unsafely. Carl Pope, political director of the Sierra Club and co-author of "Hazardous Waste in America," presents the dangers as well as the possible solutions, most of which depend upon the level of citizen concern and pressure.

Sep 29 Zen and the Art of Fiction Mary Mackey, poet screenwriter and author of the novel "The Last Warrior Queen," offers her thoughts on history, prophecy, magic, love and destiny, with observations on the art of writing fiction.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Sep 1** BEETHOVEN: Symphony No. 5 in C Minor, Op. 67
- Sep 8** ELGAR: Symphony No. 2 in E-flat, Op. 63
- Sep 15** MOZART: Violin Concerto No. 4 in D, K. 218
- Sep 22** C.P.E. BACH: Trio Sonata in G
- Sep 29** HOVHANESS: Khaldis, Op. 91 (for piano, 4 trumpets and perc)

9:00 pm New Letters on the Air
Local broadcast funded by Bloomsbury Books of Ashland

Sep 1 Richard Hugo Memorial Life Magazine called Richard Hugo one of America's most important poets. Here, he read his own work and is remembered by fellow poets William Stafford and David Ray.

Sep 8 Changes A theme program, using the work of various poets to express the evolution of the human spirit as a reaction to our environment.

Sep 15 Missing Ariel Dorfman's poem about missing people in Chile is dramatized by the Talking Band in New York.

Sep 22 Susan Sonntag on Paul Goodman Sonntag talks about her relationship with Paul Goodman and reads an essay dedicated to him.

Sep 29 G.S. Sharat Chandra Chandra writes poems about his native India and new life in the U.S., many from his latest book, "Airloom," from Oxford Press.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

10:00 pm Dolby Alignment Tone

10:01 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off



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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Sep 2 MOZART: Divertimento in E-flat for String Trio, K. 563

Sep 9 CASADESUS: Piano Sonata No. 4, Op. 56

Sep 16 SCHUBERT: String Quartet in D Minor, D. 810

Sep 23 COPLAND: Dance Panels (Ballet In Seven Sections)

Sep 30 RAVEL: Mother Goose (Complete Ballet)

12:00 n KSOR News

2:00 pm International Festival

Sep 2 Conductor Riccardo Chailly leads the Berlin Radio Symphony orchestra on Ballet Music from *Faust* by Gounod; A *Faust* Symphony by Liszt; and Peter Eben's Organ Solo from the Cycle "Faust," performed by organist Thomas Daniel Schlee. Tenor Horst Laubenthal and the Vienna "Jeuness" Chorus are also featured.

Sep 9 The Orchestra de Lyon and Prague Radio Chorus, conducted by Serge Baudo, performs Berlioz's Dramatic Legend, The Dramatization of *Faust*, Op. 24 (Complete). Featured soloists include: soprano Felicity Palmer as Marguerite; tenor Alain Vanzo as *Faust*; bass-baritone Jean Philippe Laffont as Mephistopheles; and bass Jean-Marie Freneau as Brander.

Sep 16 The Vienna Symphony Orchestra, led by Gennaut Ruzdestvensky, plays Mozart's Symphony No. 28 in C, K. 200; Variations for Cello and Orchestra on a Rococo Theme, Op. 3, by Tchaikovsky; and "Faust Cantata," Seid Neuchtern Und Wachet, by Alfred Schnittke. Featured soloists include: cellist Heinrich Schiff; bass Guenther Reich; counter-tenor Paul Esswood; Helmut Wildhaber and Martin Haselboeck.

Sep 23 Led by Wolfgang Sawallisch, the Vienna Symphony Orchestra and Vienna "Jeuness" Chorus perform Scenes from Goethe's "Faust" by Schumann. Featured soloists include: soprano Ileana Cotrubas; bass Theo Adam; tenor Peter Schreier; baritone Bernd Weikl; bass Kurt Moll; Marjana Lipovsek; Gabriele Sima; and Helmut Wildhaber.

Sep 30 Michael Gielen conducts the Vienna Symphony Orchestra, Vienna "Singverein" and Vienna Boys' Choir, in a performance of Symphony No. 8 in E flat (Symphony of a Thousand) by Mahler.

4:00 pm Jazz at the Institute

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

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Sep 2 Griot Galaxy Groups like Sun Ra's Arkestra and the Art Ensemble of Chicago have elevated music to new levels of theatricality. In that tradition, Detroit's Griot Galaxy combines face paint, costumes and a conglomeration of black musical styles to produce highly dramatic results.

Sep 9 Don Redman Tribute Don Redman was one of the pioneers of jazz composing and arranging. The first band he led was Detroit's McKinney's Cotton Pickers, whose 1920's recordings still sound fresh today. Colleagues Benny Carter and Doc Cheatham joined Detroit-area musicians in 1980 to play transcriptions of Redman's original charts.

Sep 16 Kenny Hagood & the Artistic Truth When Dizzy Gillespie heard Kenny "Pancho" Hagood sing in Detroit, he kept him in mind for the vocalist slot in his pioneering big band. 35 years later, Hagood can still scat with the best of them. Backing him is Roy Brooks' ensemble, the Artistic Truth.

Sep 23 Contemporary Jazz Quintet Reunion The late 1960's and early 70's saw the creation and development of one of Detroit's most influential bands, the Contemporary Jazz Quintet or CJQ. Innovations by Miles Davis and Herbie Hancock were expanded upon by this group on recordings for Blue Note and Atlantic. This performance was the first in over eight years for the members of CJQ.

Sep 30 Tommy Flanagan and George Mraz: Part I For ten straight years, until 1978, pianist Tommy Flanagan worked in the shadow of Ella Fitzgerald. He has emerged to demonstrate those lyrical qualities he shares with fellow Detroiters Hank Jones and Barry Harris. A recent Grammy award nominee, Flanagan is heard here with bassist George Mraz. One of the high points of the Art Institute's 1982 series.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Sep 2** STRAVINSKY: Petrouchka (version for piano, four hands)
- Sep 9** RAVEL: Daphnis et Chloe (complete ballet)
- Sep 16** BEETHOVEN: Symphony No. 7 in A, Op. 92
- Sep 23** HAYDN: String Quartets "The Seven Last Words from the Cross" Op. 51
- Sep 30** RESPIGHI: Ancient Airs and Dances (complete)

8:00 pm New York Philharmonic

Sep 2 Pianist Malcolm Frager is featured on Mozart's Piano Concerto No. 20 in D, K. 466. Other works include "Biogramme" by Maderna, and Schumann's Symphony No. 2 in C, Op. 61. Giuseppe Sinopoli guest conducts.

Sep 9 Rafael Kubelik conducts the U.S. premiere of Janacek's "From the House of the Dead."

Sep 16 Alicia de Larrocha plays Beethoven's Piano Concerto No. 3 in C, Op. 37. This all-Beethoven program, conducted by guest Rafael Kubelik, also features Overture to "The Creatures of Prometheus," and Symphony No. 2 in D, Op. 36.

Sep 23 Zubin Mehta leads Schoenberg's Five Pieces for Orchestra, Op. 16; Piano Concerto No. 2 in A by Liszt; and Debussy's "Prelude a l'apres midi d'un faune" and "La Mer." Pianist Christian Zimmerman is featured as soloist.

Sep 30 Featured works include Prelude and "Good Friday Spell" from "Parsifal" by Wagner, and Bruckner's Symphony No. 7 in E. Zubin Mehta conducts.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend-Jazz

2:00 am Sign-Off

KSOR GUIDE/SEP 1983/37

SATURDAY

*by date denotes composer's birthdate

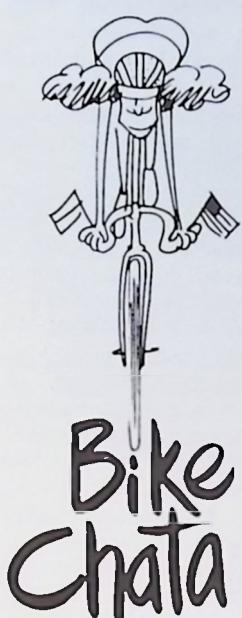
7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley. This month's topics include the battle for economic and legal control between consumers and managers of public schooling: from renaissance to Reagan. Why did economic and legal control shift from consumers to managers of public schooling? Who wanted it that way? What was gained and lost? What will be the future forms of control over public school?

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.



Saturday, October 1
14 Mile Fun Ride!

Begins: 10 AM at Chata in Talent
Post Ride Party • Prizes • Festivities

For Information and Registration
BIKE CHATA 535-2575
1212 S Pacific Hwy. Talent, Oregon

Sep 3 Parallels Two recordings each of "Susie," "Sorrento" and "Just One of Those Things."

Sep 10 Future Stars Early recordings with Sonny Stitt, Thelonius Monk, Count Basie and others.

Sep 17 Ben Pollack Selected recordings from the career of the influential drummer and bandleader.

Sep 24 Altos of the 40's Recordings featuring alto sax players Charlie Parker, Johnny Hodges, Pete Brown and others.

10:30 pm Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am KSOR Opera

KSOR presents opera recordings selected from the KSOR library, including some rarely heard performances.

Local broadcast funded by Sun Studs, Inc., of Roseburg.

Sep 3 Il Matrimonio Segrete (The Secret Marriage) by Domenico Cimarosa. Featuring Arleen Auger, Julia Hamari, Julia Varady, Ryland Davies, Dietrich Fischer-Dieskau and Alberto Rinaldi. James Levine conducts the English Chamber Orchestra.

Sep 10 Falstaff by Giuseppe Verdi. Featured are Giuseppe Taddei, Rolande Panerai, Francisco Araiza, Raina Kabaivanska, Janet Perry, Christa Ludwig, Trudeliese Schmidt and the Vienna State Opera Choir. Herbert Van Karajan conducts the Vienna Philharmonic.

Sep 17 The Magic Flute by Mozart. Singing principal roles are Evelyn Lear, Lisa Otto, Roberta Peters, Franz Crass, Dietrich Fischer-Dieskau, Hans Hotter, and Fritz Wunderlich. Karl Bohn conducts the Berlin Philharmonic.

Sep 24 Die tote Stadt by Erich Wolfgang Korngold. Featured are Carol Neblett, Rene Kollo, Hermann Prey and Benjamin Luxon. The Bavarian Radio Chorus and Munich Radio Orchestra are conducted by Erich Leinsdorf.

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

4:00 pm Siskiyou Music Hall

Sep 8 HOVHANESS: *Fra Angelico*, Op. 220
Sep 10 DEBUSSY: *La Mer*
Sep 17 TCHAIKOVSKY: *Violin Concerto*
Sep 24 CRUMB: *Eleven Echoes of Autumn*

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Allvel

Recorded live wherever jazz is performed in the United States and abroad.

Sep 3 Multi-talented instrumentalist Henry Threadgill, leading the avant-garde ensemble "Air," demonstrates his musical versatility.

Sep 10 The San Francisco All Stars, a group of five West Coast musicians, including tenor saxophonist Joe Henderson and altoist John Handy, perform a set of famous jazz standards.

Sep 17 Altoist Phil Woods and his Quartet provide a rousing set of bebop standards from the 1982 Kool Jazz Festival.

Sep 24 The incomparable Count Basie and his Orchestra swing at the 1982 Chicago Jazz Festival.

12:00 m Weekend-Jazz**2:00 am Sign-Off**

Annual Trade Show

September 16 - 17**Friday 9-5:30 - Saturday 10-4**

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And in Northern California . . .

Prior to the campaigns of Curry and Coos counties, Dr. Audrey Wagner directed efforts of the Crescent City Soroptimist Club in a successful fundraising drive which totalled \$3,087. This northern California community then waited through a year for the permits necessary for the translator construction. Finally, Crescent City Manager Bill McGinnis

assisted in plowing through to success. In April 1982, the *Del Norte Triplicate* and KCRC announced the good news: public radio station KSOR had arrived in Del Norte County.

Charter Business Contributors

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To \$49

Brookings Harbor Insurance

The Coast House

\$50-99

Gwen's Music

\$100 or more

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John Coutrakon P.C.
Brookings Harbor Medical & Professional Center

Gold Beach

To \$49

Animal Clinic

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Crow's Nest Tavern, Inc.

Curry County Reporter

Pacific Ready Mix

Mick's Mini-Mart

Jot's Resort

Rogue Air Freight

Rogue Sportsman Realty

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Indian Creek Recreation

Laird Companies

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Champion Building Prods.
Gold Beach Lions Aux.

Port Orford

To \$49

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Madelaine's

Pacific Fine Arts Guild

Plamondon Computer Ser.

Port Orford Motel

Port Orford Pharmacy

Tidepool Pottery

Winter's Mobil

The Wooden Nickel

Coos County

To \$49

Cone 9

The Frame Stop Gallery

Greater Things

Hurry-Back

Sandwich Parlour

John T. Flaxel, M.D., P.C.

Morningstar Mercantile

Scott West

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Umpqua Savings & Loan

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Burch & Burnett

Wegferd Publications

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Security Bank of Coos County

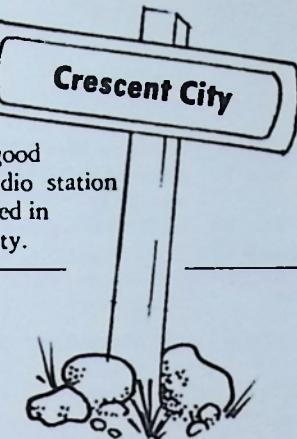
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Crescent City



Crescent City

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KSOR LISTENERS GUILD

Board of Trustees & Regional Representatives

Friday, September 23, 1983

Morning

11:30 a.m. No-Host Lunch

12:30 p.m. Public Meeting

Wakefield's Banquet Room

Crescent City Shopping Center

Highway 101 North

Crescent City, California

Afternoon

5:00 p.m. - 7:00 p.m.

Reception and Informal Discussions

with

Hors d'oeuvres & Champagne punch

Banquet Room

Jot's Rod & Reel Restaurant

Gold Beach/Wedderburn, Oregon

Honoring coastal translator fundraisers

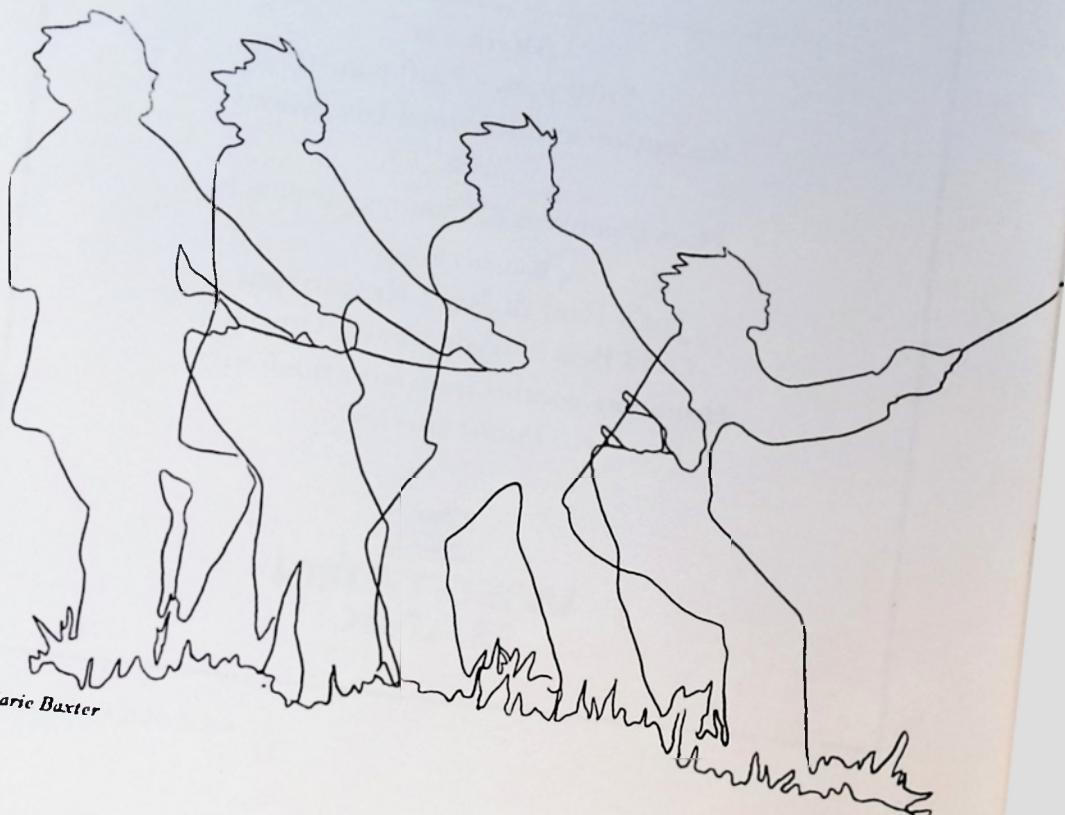
Public Invited



**WESTERN
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PROSE AND POETRY

The Big KITE



Marie Baxter

One day, 7-year-old Timothy Bummer asked his mom how he could make some money to buy a kite and ball of string. Mother paused, then suggested that Tim set up a little stand in front of the house and sell Cruel Aid. The lad agreed and immediately busied himself gathering essentials; orange crate, sign, ice cubes, pitcher of Cruel Aid (lemon-flavored), sugar, glasses, etc. The weather was hot and perfect for business. Presently a car approached and a man stepped out. He asked Timothy if he had a seller's permit. Puzzled, the boy said no. The man made some notes on a pad of paper, took down the house number, then disappeared. A few minutes later a woman from the Board of Health

showed up with a similar routine. Then there came representatives from the tax board, food and drug administration, city hall zoning committee, child labor act, mosquito abatement, sanitation staff, construction safety board. Finally, so many officials arrived that neighbors congregated to see what was happening. Soon the police got there and promptly cited Timothy for creating a public disturbance. Irate people

protested the police action and in a while a TV studio truck pulled up to cover the story. A man pushed a microphone into Tim's face as the little fellow explained his harmless intentions. A few days passed and a sympathetic TV audience started a special fund to buy the boy the world's largest kite. On presentation day the mayor of the town gave a speech about the beautiful folks of his fair city and handed the huge kite with a large ball of super string to the youngster. Suddenly, a big wind came up, whisked Timothy swiftly into the sky and he was never seen again. Now the whole country mourned the loss of the little entrepreneur as Cruel Aid sales soared out of sight. Meanwhile, Mom and Dad Bummer look pitifully into the great beyond, watching for their beloved son . . . all strung out at such an early age.

Ray Giger spent fifteen years as a proofreader for the *Los Angeles Times* before discovering Ashland in 1979. He reports he is not homesick for the "congestions, noise, pollution and graffiti of the City of Angels."

Wheelwright, KY

by Laura Bowers

Lightning doesn't ripple gently here
kindly, like a grinning galaxy.
It lascerates the mountains
blazing neon tendrils mixed with wet green,
creasing the silence,
swabbing the cool silver
splitting monotony.

From my tall porch, I steadily watch
images curdled and whipped
by the thunderous claps.
Knowing even in this midnight blast of light

I glimpse only the soul's shadowy penumbra,
and then only
in the interlude between screaming
and this furious white light.

The uneasy intermittent silence
wearily belches parched souls
through the angular steeple below,
untouched by the storm,
quietly, interminably auditing its coffers.

Laura Bowers, who grew up in
Lakeview, was a writing student of Lawson
Inada at SOSC. She is now a lawyer in
Wheelwright, Kentucky.

Praying My Way Through January

by Laura Bowers

Doing nothing but
praying my way through January.
Bright red candles and wafting incense
swarm around the refuse
lighting the corners, muting the decay.

January, spartan and defrocked
like a superannuated monk —
bald and limp
self-righteous in its isolation
dealing out penances like a death row chaplain,
guiltless, remorseless, carnivorous.

The rest of the year's
a luminous procession
gathering infested souls
marching to a scabrous dirge
toward the first month
of the bloody calendar
that rolls around ceaselessly
every year, every year.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

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**Friday
Sept 30
9:30 pm**

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

1 and 2 Exhibit, Oils by Kathleen, Watercolors by Narthrop-Stoehsler, Acrylic, batik & calligraphy by Paula Rice, and Weaving by Suzanne Schmitt. Klamath Art Association Gallery, 120 Riverside Dr., Klamath Falls. Sun-Thurs. 1-4 pm. (503)883-1833

thru 10 Exhibit, Works by Wilson, Chapin, Walsh and Macaray. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

thru 11 Exhibit, "The Way We Are," newest works by Bandon-by-the-Sea Oldtown Guild members. 230 Second Street Gallery, Bandon. Tues-Sun, 10 am-5 pm. (503)347-9556

thru 27 Exhibit, Japanese Woodblocks by Toshiyoshda and Hakumaki. Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11 am-6 pm. (503)488-2008

thru 30 Exhibit, Prints by Manuel Izquierdo. Reception September 1, 5-7 pm. Rogue Gallery, 40 S. Bartlett, Medford. Mon-Sat, 10 am-5 pm. (503)772-8118

thru 30 Local Art Collectors' Exhibit. Wine and Cheese Opening Reception, September 4, 1-4 pm. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901

thru 30 Exhibit, Award-winning quilts, ink drawings, woodcrafts and other media by the Stewart family of Coos Bay. Public Library Gallery Room, 525 W. Anderson Ave., Coos Bay.

2 thru 30 Exhibit, Photography by Tony Colburn. Reception Friday, September 20, 7 pm. Camera Shasta, 211 W. Miner St., Yreka. (916)842-6216

thru 30 Exhibit, Watercolors by Guy Peterson of Klamath Falls and David Scott Meier of Mendocino, CA. Reception September 2, 5-7 pm. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503)488-2562

3 thru 19 Exhibit, Porcelain and Crystalline by Ellis Johnston, Gretchen Wilson and Pat Barlow. Lithia Creek Arts, 49 N. Main St., Ashland. Mon 10-5:30 pm; Tue-Fri, 10-7:30; Sat 10-6; Sun 11-5. (503)488-1028

6 thru 30 Exhibit, Calligraphy by Ryan Bonazzola. Reception September 6, 7-9 pm. On the Wall Frameworkshop and Gallery, 924 S. Central, Medford. (503)773-1012

7 14, 21 and 28 Class, Life Drawing, by Craig Honeycutt. 7-9:30 pm., six weeks. Rogue Gallery, 40 S. Bartlett, Medford. (503)772-8118

8 Handspinners' Meeting. 10 am. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532

9 thru 11 Second Annual South Coast Multi-Image Festival. Fri 6 pm-8 pm. Sat 9 am-8 pm; Sun 10 am. Prosper Hall, Southwestern Oregon Community College, Coos Bay. (503)888-7266

thru 29 Exhibit, Watercolors by Ellen Gabehart of Eugene. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532

12 **Southern Oregon Photographic Association Meeting.** Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., Medford. (503)779-8421

13 thru 25 **Exhibit, "Self-Portraits."** Bandon-by-the-Sea Oldtown Guild, 230 Second St., Bandon. Tue-Sun, 10 am-5 pm. (503)347-9556

thru 30 **Second Annual Ethnic Clothing and Wearable Art Fashion Show.** Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

thru 30 **Exhibit, Photographs by Cynthia Charat.** Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

14 **Dinner Theatre, "Mother May I?,"** original play by local playwright David Tichendorf. Elks Club, Roseburg. For additional performance dates and ticket info, call (503)444-4600 ext. 626

"Coffee," entertainment in the Gallery. 8 pm. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532

18 **Watercolor Society Meeting.** 2 pm. Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532

20 **Art Association-Cultural Group;** scratch board renderings of African animals, program presented by Joane Eby. 10 am. Umpqua Valley Arts Center, Roseburg. (503)672-2532

21 thru 28 **Workshop, Pine Needle Basketry,** by Ann Conlee Brower, of Rogue Arts Basketry in Gold Beach. 9am-3pm each session. Rogue Gallery, 40 S. Bartlett, Medford. (503)772-8118

22 **Weavers' Guild Meeting.** 10 am. Umpqua Valley Arts Center, Roseburg. (503)672-2532

22 **Lecture and Slide Program, "Myths of Grecian Women."** Peter and Virginia Montgomery present images of "Feminine" as captured and communicated by the ancient Greeks in their plays and poetry. Public Library Auditorium, 525 W. Anderson Ave., Coos Bay. 7:30 pm.

25 **Benefit Supper and Auction for the Schneider Museum of Art,** by the Southern Oregon State College Foundation. Preview and no-host cocktails 5 pm.; Buffet supper 6 pm.; Auction 7:30 pm. SOSC Stevenson Union, Rogue River Room, Ashland. Reservations by September 20 at (503)482-6111

26 27 and 28 **Auditions, "Come Blow Your Horn,"** comedy by Neil Simon. 6-10 pm. each evening. Whipple Fine Arts Bldg., Umpqua Community College, Roseburg. (503)440-4600

27 thru 30 **Exhibit, "Cottage Industry,"** works of Guild members specializing in cottage industry crafts and "bread and butter" production craft items. Bandon-by-the-Sea Oldtown Guild, 230 Second Street., Bandon. Tues-Sun, 10 am-5 pm. (503)347-9556

30 **Women's Art Festival,** sponsored by NOW. Umpqua Valley Arts Center, Roseburg. (503)672-2532

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Ashland City Band (Thurs 7:30 pm)

Ashland Hills Inn, P.O. Box 309, Ashland, OR 97520

Morning Edition (Mon 6 am)

Citizens Financial Services, Inc., 1000 Biddle Rd., Medford, OR 97501

Morning Edition (Wed 6 am)

Jackson County Federal Savings & Loan, 2 East Main Street, Medford, OR 97501

KSOR Opera

Sun Studs, Inc., P.O. Box 1127, Roseburg, OR 97470

New Dimensions (Thurs 4 pm)

Golden Mean Bookstore, 42 East Main Street, Ashland, OR 97520

Doctors Marc Heller, and Martin Osterhaus of the
Siskiyou Clinic, 987 Siskiyou Blvd., Ashland, OR 97520

New Letters on the Air, (Thurs 9 pm)

Bloomsbury Books, 505 Siskiyou Blvd., Ashland, OR 97520

900 Seconds (Tues 9:45 am)

Clark Cottage Restaurant, 568 East Main Street, Ashland, OR 97520

Special Projects

Medford Steel & Medford Blow Pipe, P.O. Box 2581, White City, OR 97503

Satellite program recordings

3M Company, 8124 Pacific, White City, OR 97503

The Chicago Symphony (Sun Noon)

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New York Philharmonic (Fri 8 pm)

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Music in America (Sun 11 am)

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